
THE ADVENTURER
Indy in Atlantis
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THE EVOLUTION OF LUCASFILM GAMES: THE ART DEPARTMENT

BY COLLETTE MICHAUD

Lucasfilm Games' art department presently employs eight full-time artists and four to six independent contractors. Each artist contributes a unique array of skills, experience, and talent to the job. The credit for assembling our group of highly talented artists goes to Gary Winnick, who was my predecessor as Art Department Manager and is now a Project Leader. He helped in the design and implementation of our early adventure games like *Maniac Mansion*® and *Zak McKracken and the Alien Mindbenders*.® His latest project is a Nintendo game called *Defenders of Dynatron City*. Thanks to Gary's expert eye and great artistic sense, our group of artists is the absolute best in the business.

In the past, only a few artists were needed to create the artwork for a game. For our early adventure games, the artists were responsible for drawing backgrounds as well as animating characters and objects. Now that VGA has become the marketplace standard, and prices for machines with large hard drives have dropped, our games are larger and more complex than ever. This means we must create significantly more art for each new game. As a result, we use more artists per project, and we've divided each team into two groups: background specialists and animation specialists.

Adventures in DPaint

The background team on *Indiana Jones and the Fate of Atlantis*™ used Electronic Arts' graphics program Enhanced Deluxe Paint™ (DPaint) to draw scenes directly on the computer screen with a mouse, pixel by pixel. One of our biggest challenges when using DPaint is trying to make computer art look more spontaneous and organic. For *Fate of Atlantis*, lead artist Bill Eaken and his team used decorative textural patterns and translucent colors to soften backgrounds, so they'd appear more natural and less computer generated. Bill discovers new ways daily to trick DPaint into doing the impossible.

Bill worked closely with background artists Avril Harrison and James Dollar to create a tantalizing panorama of backgrounds that set the tone for the entire game, which consists of just over 95 screens. From the lush jungles of the Yucatan, to a dusty Algiers marketplace, to Atlantis' fiery lava maze, *Indiana Jones and the Fate of Atlantis* is a visual treat for the eyes.

Back to the Drawing Board

For *Monkey Island 2: LeChuck's Revenge*,™ we tried a different approach to creating backgrounds. Instead of using DPaint, we used a scanner to import original, painted artwork into the computer. A scanner works a little like a copy machine, but instead of creating a paper copy, it creates a computer image that matches the original drawing, painting or photograph.

We tried scanning in artwork created with several different techniques, including gouache, acrylics, colored pencils, and colored markers. The technique we settled on for *Monkey Island 2* involved drawing a scene with colored marker pens, overlaying it with layers of paint to accent and enhance, and finally using colored pencils to sharpen any soft edges. Using this method, a single background can take anywhere from a half a day to three days to complete. After a background is completed, it is scanned into a Mac II using Adobe Systems' Photoshop,™ a program developed by a group of programmers from Industrial Light & Magic. With this software, we are able to manipulate and enhance the image, using the various filters and adjustments, to create effects not easily achieved with traditional painting methods.



The International House of Mojo

Steve Purcell and Peter Chan were the lead artists on *Monkey Island 2*. Sean Turner also helped with some of the backgrounds. Steve, who had been lead artist on the original *Monkey Island* game, assisted Peter and Sean in keeping the overall look of the two games consistent. Peter went on to create most of the background paintings for *Monkey Island 2*, and has developed a wonderful technique using the markers that takes advantage of the scanner's color and texture sensitivities.

LucasToons in Action

In general, animating a character involves making a series of drawings, called cells, each showing the character in a slightly different position. The cells are then strung together to create the illusion of movement. Ron Gilbert wanted to keep the character animations in *Monkey Island 2* simple and cartoony, which is in keeping with the first *Monkey Island* game.

Sean Turner, a veteran of Industrial Light & Magic's Special Effects Animation Department, is primarily responsible for the look and feel of *Monkey Island 2*'s animations. He made use of two different methods: drawing directly on the screen in Deluxe Paint Animator,™ and drawing on paper and scanning the different cell drawings into the computer. The second method works best for animations that contain large objects; it's easier to visualize large animation cells on paper first, and then import them to the computer and clean them up. We use DPaint Animator for the bulk of the animation because we find it faster to draw and animate small

SEAN TURNER

Sean traces his interest in animation to several early influences. "As an only child, I was handed a lot of comic books to read — especially on long trips across country in the back of the station wagon," he says. Growing up in Lucas Valley, now the home of Skywalker Ranch, Sean enjoyed the benefits of having a father who was a program director for CBS. "His job was to buy cartoons for kids' shows, which he would produce. He brought a lot of cartoons home, and we'd screen them for the neighborhood kids."

With all the cartoons he watched, Sean began to appreciate the art of animation. He admired Chuck Jones, who animated the Roadrunner cartoons. "Jones, " says Sean, "lived near the Charlie Chaplin Studios when he was a kid. He would peek over the fence and watch the movies being made, and he developed a great sense of comedic timing."

Animation and art became Sean's hobbies as a teen. In his senior year of high school, he managed to take "mostly art classes. I don't know how I managed that." From there, Sean went on to study art at the College of Marin and the Academy of Art College in San Francisco. He planned to become a commercial art director. But Sean had caught the animation bug, and he left school to pursue character animation full time.

Sean worked in a variety of settings as an animator, including stints at Korty Films and the Mill Valley Animation Company, where he worked on Hanna-Barbera cartoons. He also worked on the animated version of *The Plague Dogs*.

With a substantial list of credits under his belt, Sean went on to work for Industrial Light & Magic, the special effects division of LucasArts Entertainment Company. He spent over 6 years at ILM as a special effects animator, working on everything from Ghost to Ghostbusters II to the Indiana Jones movies. His favorite project at ILM? "Howard the Duck. It may sound strange, but it required lots of animated effects. The schedule was grueling, but we had fun."

Looking for computer animation experience, Sean moved over to Lucasfilm Games, where he has done character animations and background art for *The Secret of Monkey Island* and *Monkey Island 2: LeChuck's Revenge*. He has found working with Ron Gilbert a truly unique experience. "Monkey 2 is the only project where I can imagine animating characters in a spitting contest!"

What does Sean like about computer game animation? "I like taking the limitations of 2D computer animation and graphics and stretching those limits." The hardest part? "Drawing with a mouse is like drawing with a brick. That has been the hardest part to get used to."

Even after a year of painstaking work on two *Monkey Island* projects, Sean hasn't tired of Guybrush and his wacky adventures. "I look forward to playing the game. It's like when you work on a movie. You see all the parts, but the payoff is at the end when you get to see the magic of the final product. The characters come to life, and that's what I love about animation. Besides — I love playing computer games!"

When he's not animating Lucasfilm Games' characters, Sean enjoys playing guitar in a band with his buddies at ILM and spending time with his family. Sean and his wife Jackie have three kids: Chris, 11; Kelsey, 6; and Kara, 1 year. Chris and Kelsey are crazy about Dad's new job, and about the computer games he brings home.

Waxing philosophical about his career as an animator, Sean says, "I just feel lucky that I get to do it. This is something that I enjoyed when I was a kid, and I respected and emulated adults who did it." Of course, Sean's work shows that it wasn't *all* luck!

As technology advances, we find ourselves stepping outside the bounds of our computers and going back to traditional methods of creating art.

TOP: Sketch for LeChuck's fortress. ABOVE: The final product. BELOW: Early sketches of the Roulette dealer.

characters directly onscreen.

Sean's animation experience and astute eye for humorous detail have inspired the *Monkey Island 2* animation team, allowing them to open up and have some fun with the animations. With a team made up of Sean, Larry Ahern (a t-shirt cartoonist), Mike McLaughlin (also a cartoonist and caricaturist), and Steve Purcell (of Sam & Max fame), it's easy to see why *Monkey Island 2* is packed full of weird and whimsical animation action.

Walk This Way

Hal Barwood, *Fate of Atlantis'* designer and project leader, was not satisfied with past games where the characters were cartoony and moved with an unnatural stiffness. Hal presented us with a challenging animation task: to make the characters move in a truly realistic and natural way. This challenge led us to a process called "rotoscoping," long used by moviemakers to achieve realistic animation. Rotoscoping involves feeding images from a videotape of live actors into a computer paint program, and drawing game characters directly onto the video images, using the real actors as references for animated movements.



We begin the process of rotoscoping by videotaping a person, preferably in bright sunlight, against a solid color background. We then connect the video camera to a Mac II and use a "framegrabber" utility to isolate a frame or sequence of frames on the computer screen. After selecting the frames we want for an animation, we transport them into Photoshop. In this program, we mask out the background of each frame, and make any necessary adjustments to color or size. These frames become the cells in our animation. We transport them to the IBM, where we use DPaint Animator to string the cells together in an animation. When the motion looks right, we reduce the videotaped image to the size character we need, and draw directly on top of each video cell. When an animation is finished, there's usually no sign of digitization.

After animating the characters in DPaint Animator, we transport the artwork into a proprietary software program, where we fine-tune and choreograph the character's movements. Then we simply hand over a disk containing the animations to the programmers, who wire them into the game.

Having a limited number of cells for each animation is perhaps the most frustrating obstacle for computer game animators to overcome. The more cells an animation has, the more smooth and realistic the movement will appear. However, we are constantly asked to animate complex sequences with economy in mind, because of disk storage limitations. If we were to animate everything up to the level of an animated feature film, our games wouldn't fit on most hard drives.

Bright Futures

Ironically, as technology advances, we find ourselves stepping outside the bounds of our computers and going back to traditional methods of creating art. Scanning and rotoscoping free us from the limitations of computer graphics software, allowing us to exercise our creativity with drawing, painting, and even moviemaking. Nevertheless, these new techniques have supplemented rather than replaced traditional computer graphics methods. Ultimately, the more tools we have available, the easier it is to create a look and feel uniquely suited to each new game.

Just as scanning and rotoscoping have expanded our capabilities over the past year, the advent of CD-based games will greatly affect the way we approach doing artwork for games in the future. We will be called upon to create even more artwork and animation in equal or less time. We will need more art resources per project and better processes for getting the artwork completed on time with the best possible results.

For the time being, we will continue to experiment with the tools we have at hand and to explore new ones that make our jobs more efficient and enjoyable. The scanner has proved to be a key player in new horizons of style, creativity, and aesthetics, while also helping us to speed up production and reduce costs. We look forward to the time, not so far off, when we can animate with as many cells as we need and use as many colors in the background as we think necessary. The future is as bright and unpredictable as it was ten years ago, which makes working in the art department at a company like Lucasfilm Games one of the greatest jobs in the world. **ESC**

ARMAND CABRERA



Armand's earliest memory is of drawing a picture and showing it to his mother. He was only three years old. Did she like it? "I think so, because I didn't draw it on a wall."

From the tender age of 5 years, Armand has known that he wanted to be an artist. "I can't imagine doing anything else," he says. Inspired by the work of N. C. Wyeth, who illustrated *Treasure Island* and other children's books, Armand became a freelance illustrator of books and magazines. Although he's had no formal art training, he has learned from some of the finest artists around. "When I admire someone's work, " he says, "I try to approach them and get advice. I just go straight to the source."

Armand is also an avid reader of science fiction and fantasy. Some of his favorite authors are Dan Simmons, Orson Scott Card, Robert Heinlein, and Robert Silverberg. Over time, Armand combined his love of art and his passion for science fiction, and began creating fantastical book covers for science fiction novels, "under the influence of science fiction artists like George Barr and Richard Hescox."

In 1980, Armand saw an advertisement for Comicon, an annual comic book convention which took place in San Francisco that year, near his Bay Area home. After having a lot of fun and winning two first place awards in the convention's art show, Armand was hooked on the convention scene; he's been a regular at science fiction/fantasy conventions ever since.

As luck would have it, just as Armand was getting interested in computer art, he met Ken Macklin, a seasoned comic book artist and freelance illustrator for Lucasfilm Games, at a convention. Ken liked Armand's work and encouraged him to call Gary Winnick, then Art Department Supervisor. Gary offered Armand a position as a Nintendo artist. Since then, Armand has worked on *Defenders of Dynatron City*,® *Star Wars*® and *The Empire Strikes Back*® for the Nintendo Entertainment System.®

Adjusting to the new medium wasn't easy, even for a seasoned professional like Armand. "With computer art, you're not connected to it in the same way. You're drawing in one place, and you're looking in another," he notes. But Armand quickly caught on, with the help of veteran Nintendo artist Harrison Fong. "Harrison is really good at what he does — and he's also good at teaching."

With three Nintendo games under his belt, Armand has gained insight into the medium. "In Nintendo or computer art, there are so many limitations. That's both good and bad. There's so much you can't do, but you need to push the limitations to get good art out of it. I think we're doing that here, especially with our backgrounds. We've really avoided the traditional blocky background look of many Nintendo games."

Drawing and painting are not Armand's only artistic talents. He also plays the guitar, "to keep my sanity."

Collette is the Art Department Supervisor. She was Lead Animator on Indiana Jones and the Fate of Atlantis.

Eventually, software publishers realized they were the bride standing at the altar with no sign of the groom. No one was buying CD-ROM systems.

The Year of the CD

There is an impending revolution in computer gaming software for personal computers. It's been promised for years, but we believe 1992 will finally be the year of CD-ROM. Compact Discs, virtually identical to the CDs that put an end to vinyl in the music industry, now promise to do the same to the floppy disk media of computer games and the ROM cartridge of home video games.

CD-ROM is the platform that cried wolf. Back in the dark ages of 1986, many believed CD-ROM was just around the corner. Software developers started gearing up, with many publishers establishing dedicated CD-ROM development teams. Demos were programmed, and every fiscal quarter the CD-ROM team would wheel a handcart, stacked with hundreds of thousands of dollars worth of strange and custom hardware, into the board of directors meeting. Progress was shown, problems were honestly discussed and, usually, continued funding approved. Eventually, software publishers realized they were the bride standing at the altar with no sign of the groom. No one was buying CD-ROM systems.

Entertainment software publishers took a deep breath and returned to developing games for what now seemed like dull and outmoded Commodore 64s, Apple IIs, and IBM PCs. Instead of realizing the seemingly limitless promise of CD-ROM, we woke up to find that the technically obsolete home video game console had snuck in the door like an unwanted relative and taken up residence.

U.S. game developers and publishers were caught flat-footed when the profitable, mass market platform turned out to have more in common with the low-tech C64 than with the high-end, technical marvel of CD-ROM, where so much of their effort had been invested. The arrival of Nintendo brought home many hard facts. The first was the importance of standards. The Nintendo 8-bit was firmly rooted in the technology of the early 1980s. However backward it may have appeared to industry insiders, to the average consumer, whose frame of reference was the even more obsolete Atari VCS, the Nintendo 8-bit seemed like a quantum leap into the future.

In contrast, the high technology platforms of the personal computer industry lacked standardization. As many as five viable platforms were available in the U.S. All but one of these platforms were proprietary to one supplier. Today, the only personal computer available from more than one manufacturer is the IBM MS-DOS compatible.

The second most important fact demonstrated by Nintendo was the importance of the $100 price point. The personal computer industry offered machines costing as much as $3,000 or $4,000. Each year, the technology outpaced the market, and as lower-end machines dropped in price, new and more expensive hardware dominated the market. This was not the way to build an entertainment industry.

Computer CD technology still fails to meet the tandem requirements of standardization and affordability, but it's getting there. In the case of standardization, we're closer than ever. The standard will at least be CD-ROM. CD-ROM stands for Compact Disc - Read Only Memory. This means simply that the data on the disk can be read, but the disk itself is not erasable, and data cannot be written to it. By some reports, there are at least 14 different standards of CD-ROM in development. CD-ROM drives can, however, be divided into three types: CDs requiring a video game console; CDs requiring a personal computer; and CDs designed to operate with a dedicated unit, most notably Commodore's CDTV and Phillips' CD-I.

A CD is basically a large storage device, similar to a hard disk drive. A standard CD holds 200 megabytes of data. That's a lot of space to work with. But by itself, the CD means little. It's the processing power (the computer) attached to the CD unit that really

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MESSAGE FROM THE GENERAL MANAGER

DAWN OF THE EIGHTH ART

BY DOUG GLEN

I'm not suggesting that it was one of those great moments in history, not like Graham Bell's first hello on the telephone, or anything. But in its own humble way, it was still pretty remarkable.

Weeks before, the actors received scripts that resembled nothing they'd ever seen before. Instead of having a clear beginning, middle and end, the story branched out in a dozen different directions all at once. In the recording studio, instead of speaking their lines in the logical sequence of radio drama, the actors read three or four alternative sets of lines for each scene, almost as if they were trying on attitudes for size.

During postproduction, the actors' lines — along with music, sound effects, animations, background graphics, and program code — were mastered onto compact disks. The precise relationship of every sound and picture was meticulously defined, so the random whims and fancies of the audience could be converted into apparently seamless interactive dramas.

Finally, it was time to test our first multimedia graphic adventure: *Loom*,™ the CD-ROM "talkie."

Just like in the *Loom* so many of you know and love, Bobbin confronts Bishop Mandible. But instead of conversing with lines of text across the screen, the two adversaries speak with voices resonant of anguish and loathing. Realizing this is no time for the faint of heart, Bobbin screams out a challenge and Mandible...well, either you know what happens next or you should find out by playing *Loom* yourself.

I had two immediate reactions. The first was, "Wow, this is great...the birth of a powerful new medium." The second was, "...and it has an awfully long way to go."

Now that *Loom* sounds like a movie, I want it to look like a movie. The computer graphics were wonderful when I was busy reading text, but now I want more variety, more animation. The lip sync is very good, but I'll soon get tired of watching talking heads. What I'm looking for is cinematography — cuts, zooms, pans, travelling shots.

Problem is, we have to invent interactive cinematography.

Programming tools and other technical enhancements will arrive relatively quickly. But creative innovations will evolve over time, as writers and artists discover the unique potential of interactive multimedia for storytelling.

Just consider how long it took for the Seventh Art, cinema, to evolve.

The first cinema opened in 1895, and soon dozens of film companies were formed. But it wasn't until 1913 that Giovane Pastrone, in his movie *Cambria*, tried moving the camera laterally during filming. It took ten more years before F. W. Muranau, in *The Last Laugh*, tried moving the camera toward his actors, creating the first crude "zoom". Talkies had been around for over a decade before directors tried cutting away from the actors during dialogue. And it took many, many years until cinema produced its first original (and, at the time, very avant garde) narrative form — the Western.

The 90's are such accelerated times; a year in the evolution of moviemaking may be compressed into a month for interactive multimedia. Still, it may be a while before our new medium proves that it has earned its place of honor alongside theater, film, and the four other Arts. **ESC**



Richard Seyd (left), the voice of Bobbin, and James Carpenter (Forge Guard, Goodmold, Crucible, and Stopper) at a taping of the Loom CD "talkie."

Cap'n Kate's Helpful Hints

Dear Kate: I'm having a slight cash-flow problem, and I need to find some treasure soon. I think there are great opportunities in sunken treasure, but I don't have a boat. What should I do!
— Buddy Canusparadime, a Pirate Down on His Luck

You're in luck! I own and operate a glass bottom boat tour business, and I'll take you wherever you want to go — for the right price. Please do some research first so you know your destination, though. I hate wandering the seas aimlessly. — Kate

Dear Kate: I'm worried sick about the spitting contest on Booty Island this Sunday. I've tried everything I can think of to hock up a thick enough substance, but all I can come up with is a frothy whitish spit that's too heavy to master the aeronautical challenge. Do you have any formula that will guarantee a winning loogie! — Rooty LaBooty, Pirate-at-Large

Gee whiz, Rooty, it sounds like you at least get an "A" for effort! I shouldn't reveal this, but some of the pros use spit thickeners. My advice is to take a trip to Woodtick on Scabb Island and see if you can cough up the winning combination. — Kate

Dear Kate: There's this mean, nasty ghost pirate I defeated a while ago. Now he's back, and he's put a bounty on my head. I think I need to find the treasure of Big Whoop, but I don't even know where to start. Help!
— The Guy who defeated LeChuck

I know just the people who can help. Call 1-900-740-JEDI to get all the advice you need. You can hear recorded hints for all Lucasfilm games, and it's just 75¢ per minute. If you're under 18, first get your parent's or guardian's permission. For technical support only, call 1-415-721-3333. Live operators are on duty from 8:30 am to 4:30 pm, Pacific time, Monday through Friday. Good luck! — Kate

Lucasfilm™ Games Arrive for the Macintosh

By converting our adventure games for the Macintosh, we think we'll also convert a lot of Mac users into new Lucasfilm fans.

Indiana Jones and the Last Crusade and *Loom* are our second and third games for the Mac (*Pipe Dream* was our first). Soon, Mac users will also be able to play *The Secret of Monkey Island.* In converting these games, we've preserved all the gameplay of the PC versions. Not a scene, not a puzzle was cut.

In adapting the games for a new system, though, we faced a whole new set of challenges. "What we had to do was find a way to make the games work using a Mac-like interface," says David Fox, producer of *Loom* and *Indy*.

"Our SCUMM system is already inherently 'point-and-click,' which is what the Mac is all about. But whenever you bring SCUMM over to a new computer system, you have to create a new interpreter that works in that system."

Indy came first. "With *Indy*, at first we created it with our standard look, the standard interface that we've used in other versions. Then we brought it to a meeting of a Macintosh users group here in Marin County. And we got lots of reactions."

Serious Mac users are a loyal bunch, and they want the programs they buy to take full advantage of the Macintosh's easy-to-use interface — after all, that's why they chose the Mac over less expensive computers. Software developers often try out their new products at a meeting of a users group, knowing that members are sure to be vocal about what they like and don't like.

"Even though it was point-and-click, they said it looked too much like the PC version," says David. "For example, we still used white and light-colored letters on a black background, and that was too kludgy-looking.

"So we came up with this scheme, and Eric Johnston — the assistant programmer — did a great job implementing it. Basically we just changed how the bottom of the screen looked. We put buttons around. We put the inventory into a scrolling interface, and made use of the pull-down menu stuff for all the important things like saving, loading, options for sound and music, things like that. Ron Baldwin did most of the changes in the SCUMM scripting. Once we'd made those changes, people were happy with it."

The hardest part of converting *Indy* for the Macintosh was that the screen is a different size from the other computers we've made games for. In some cases, we had to do special versions of the artwork, so that nothing important would be lost beyond the left and right edges of the screen. "We already had some of the rooms scrolling," says David, "so it wasn't a huge rewrite. Every room that already scrolled on the wider screen would scroll on the narrower Mac screen, so those were okay."

With *Indy* under our belts, translating *Loom* was easier. "My guess is that *Loom* in some ways might be more Mac-like than *Indy*," says David.

We'd already given *Loom* a very easy-to-use interface. "It was already all point-and-click," says David, "so there really wasn't anything we had to do to 'Macify' it."

Of course, the game still had to be adapted to the different screen size. "We had to change the size of the 'distaff' — a magic staff you use throughout the game — to fit it on the screen. And there's a window in beginner's mode that records musical notes for you and makes the game a little easier to play. But there wasn't any good place on the screen to keep it. So we took advantage of the Mac interface to make that a moveable window, so you can actually shift it around during the game wherever you want to."

Loom depends heavily on music, not just as accompaniment but as an integral part of the story. "So we wanted to take advantage of the Mac's musical capabilities as much as we could. Apple's system 6.0.7 has a sound manager which lets us do things with music beyond what we could do in *Indy*. If you have one of the faster machines, *Loom* gives you music using digitized samples instead of waveforms. On higher-end Macs, like the Mac II series, you get four-voice music."

Initial reactions to *Loom* and *Indy* have been positive, but Mac users had one request: "Give us more!" So we decided to do a Mac version of *The Secret of Monkey Island.*

Before starting work on *Monkey Island*, programmer Eric Johnston prowled around the online services. "I wanted to see what people were saying about *Loom* and *Indy*," says Eric. "If they had complaints or things they'd like to see done differently, I wanted to keep that in mind." Getting feedback from customers online allowed Eric to begin the project with a clear idea of what customers wanted. "Some people didn't like the fact that these games took up their whole screen, and they wanted to be able to see the menubar."

Monkey Island will have three different window sizes: a full screen 640x400 resolution window which shows the menubar; a smaller, 320x200 moveable window; and an intermediate window which accommodates 12 inch monitors.

Our customers also told us that they wanted to see a 256 color Mac game. Now that we're using 256 color art for our PC games, we can do the same with our Mac conversions. Says Eric, "When we were doing *Loom* and *Indy*, there just wasn't a strong market for color-only Mac games. Now that the LC computer is out there, a lot more Mac users have color capability, and it looks like it's possible now."

Although we've used the same art for *Monkey Island* Mac that we used for the PC version, Eric has found ingenious ways to "Macify" it. "I used a smoothing technique that takes the rough edges out of the art and the text, giving them a more Mac-like look," says Eric. "We've learned a lot from our customers, and we've made *Monkey Island* our best Mac game yet. With continued improvements on the SCUMM system, all our games are getting better — and we're getting more efficient at doing quality conversions."

Before starting work on *Monkey Island*, programmer Eric Johnston prowled around the on-line services.

NEW ICON INVENTORY APPEARING SOON!

Indy (left) and Monkey Island.

Monkey Island for the Mac will be released in the first quarter of 1992. **ESC**

LeChuck Lives!!!

SCABB ISLAND - There have been confirmed reports that the Dreaded Ghost Pirate LeChuck, once thought destroyed, has been resurrected. Eyewitnesses say his right-hand man, Largo LaGrandé, was seen carrying LeChuck's beard shortly before the decomposing pirate's return. LeChuck, currently residing in his LeSpa and Fortress in the Caribbean wilds, was unavailable for comment. The Adventurer did, however, catch up to Governor Phatt of Phatt Island, who verified reports that LeChuck has offered a sizeable reward for the capture of Guybrush Threepwood. "We'll have the scoundrel in no time," said Phatt, who also announced plans for food troughs to be installed in an island-wide effort against thinness.

Threepwood is reportedly residing on Scabb Island, but the Adventurer staff could not reach him for comment due to Largo's embargo on ships sailing to or from the island.

LeChuck, last seen obliterated over faraway Mélée Island, was notorious for his South Seas reign of terror. From his underground hideout on the hidden island of Monkey, LeChuck commanded his lackeys to pillage, plunder and play loud music. All of this ended when Guybrush Threepwood, aided by local cannibals, used a potent voodoo anti-root on LeChuck. While his remains were never found, authorities assumed he had been completely destroyed — that is, until recent events occurred.

The Voodoo Lady, Scabb Island's resident expert on ghosts and magic, said from her "International House of Mojo" that she was not surprised by LeChuck's reappearance. "True evil can never be completely destroyed," said the Voodoo Lady. "And LeChuck is the most evil person I've ever met, dead or alive."

It's up to you to help Luke acquire eight different Force skills, including Super Jump, Super Run, Reflection, and Mind Control.

RIGHT: Luke and Darth Vader duel with Light Sabers. BELOW: Luke battles an Imperial Walker in his snowspeeder. BOTTOM: Dagobah, the home of Yoda.

Rebel Alliance Alert!
The Empire Strikes Back™ at Nintendo



Destroying the Death Star at the end of *Star Wars*® was only the beginning of your battle against the Dark Side. Only in *The Empire Strikes Back*, soon to be released for the Nintendo Entertainment System® by Lucasfilm Games and JVC Musical Industries, will you have the chance to master the Force and strike down Darth Vader in a climactic face to face battle.

True to the plot and embodying all the excitement of its movie predecessor, *The Empire Strikes Back* picks up where *Star Wars* left off. "The destruction of the Death Star is only the beginning of the end for the Dark Side," said General Manager Doug Glen. "In *The Empire Strikes Back*, the player, as Luke, faces a slew of new challenges and powerful enemies. To win these battles and eventually face Darth Vader in a spectacular lightsaber duel, players must see to it that Luke develops his Jedi powers."

As a Jedi knight, Luke must master the ancient powers of the Force. It's up to you to help Luke acquire eight different Force skills, including Super Jump, Super Run, Reflection (reflects enemies' bullets), and Mind Control (makes enemies run away). In order to use these powers, Luke must have sufficient Force energy. Your strategy in using these abilities is crucial; each time you use a Force skill, your overall Force energy will decrease. You'll need the wisdom of a Jedi to discover which Force abilities are effective against each enemy, and to conserve your Force energy.

Empire takes place on three planets with vastly different environments and enemies. Each planet is a large non-linear world with multiple levels and paths to explore. On Hoth, the ice planet where the Rebel Alliance has established its base, Luke faces the Wampa Ice Creature, destroys a cunning Imperial Probe Droid and deftly weaves his snowspeeder through a squadron of Imperial Walkers while firing to incapacitate them.

"The Imperial Walker game play is one of the most stunning and technically advanced sequences contained in a Nintendo game," said Takao Tsutsumi, vice president of JVC Musical Industries. "Each Walker is approximately five times the size of Luke's craft, stretching nearly the full length of the screen."

On Dagobah, the overgrown jungle home of Jedi Master, Yoda, Luke searches for his tutor in a dense, dark forest and encounters many slimy creatures. After finding Yoda, Luke undergoes Jedi training — culminating in a final, frightening trial — in his quest to master the Force. Finally, on Bespin, site of Cloud City, Luke battles it out with the conniving bounty hunter Boba Fett to save Han Solo. Then he must call on his Force powers to save Princess Leia and defeat his arch nemesis, Darth Vader.

Vehicles play an important role in *The Empire Strikes Back*, and in several parts of the game Luke can utilize them at will. In addition to the snowspeeder, Luke can ride his tauntaun, overtake and board an Imperial AT-ST (or Chicken Walker), and travel the galaxy in his X-wing fighter.

The Empire Strikes Back begins on Hoth, site of the Rebel base. On his tauntaun, Luke enters a labyrinth of ice caves to explore the appearance of a strange fallen meteor. In the caves, he disturbs several vicious Wampas and barely escapes with his life. The "meteor" turns out to be a probe sent by Darth Vader in hopes of locating the Rebel base, and especially Luke.

Though he destroys the probe, it's not before Vader is able to pinpoint the Rebel base. Vader immediately sends down his Imperial Walkers. Luke must destroy the Walkers and allow the Rebels enough time to escape. Inside the base, Luke fights stormtroopers and Chicken Walkers to rescue the trapped Princess Leia. When the snow settles, Luke is triumphant. After sending Leia to seeming safety at Bespin, he realizes he has some unfinished business: his Jedi training.

From Hoth, Luke travels to Dagobah in search of the Jedi Master, Yoda. The jungles of Dagobah are treacherous, and when he locates Yoda, Luke must undergo arduous Jedi training. The ancient master teaches Luke a final Force skill: Levitation. This power allows Luke to float in the air and evade enemies on the ground.

Once in full control of his Force powers, Luke takes off for Could City in his X-wing to meet up with Han and Leia. Before landing, he battles numerous TIE fighters and Cloud Cars. Upon arriving, Luke learns Han is being held captive by bounty hunters. He overpowers many bounty hunters and goes head to head with Boba Fett. After rescuing Han, Luke discovers Vader once again has tracked him down and is holding Princess Leia prisoner somewhere in Cloud City. Luke and Han race for the Millenium Falcon, but Vader is waiting for them.

The chilling, digitized voice of Darth Vader calls a challenge—and the final battle begins. The fate of the Rebel Alliance rests in your hands as you duel with one of the greatest boss monsters of all time. **ESC**

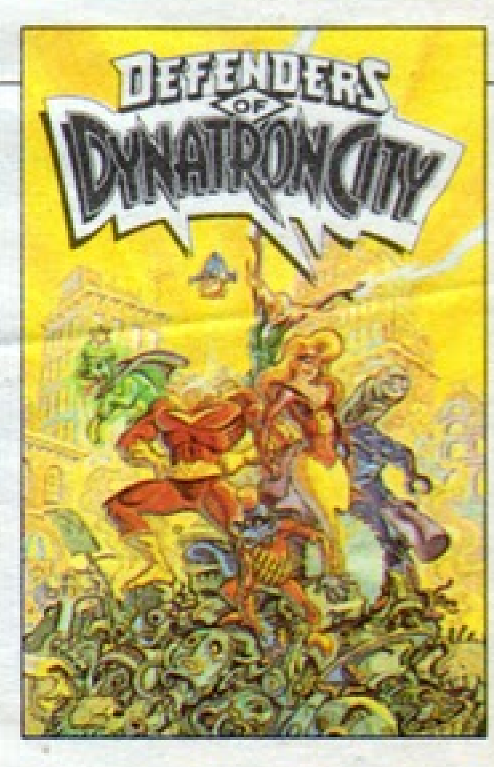
Largo Embargo Continues No End in Sight

SCABB ISLAND - This anarchist cooperative of pirates, cutthroats, and criminals continues to be trapped on Scabb Island by the embargo around the island. Largo LaGrandé, self-declared authority and the person responsible for the embargo, was unavailable for comment. The Adventurer staff talked with several residents of Scabb to get their reactions on the Largo affair. Wally B. Feed, Cartographer, had this to say: "Oh it's horrible!! No one needs maps since no one can go anywhere!! All I can offer people is a chance to see the world without leaving their living rooms." Equally bad business tidings were reported at the Bloody Lip Bar and Grill. "It's not the robberies I mind, it's the spitting on the walls," said the Bloody Lip's barkeep. Elsewhere on the island, residents have taken to singing the blues by the fire while they wait for the embargo to end. "Aye, he (Largo) sure is a bossy butt, I wish someone would just make a Largo voodoo doll of him and be done with him" says Fink, a local pirate. Bart, another crook, didn't really care either way. "I just wish the weenie shack would reopen...do you have any extra marshmallows!"

"Largo is a mean and nasty guy and no ships can sail without his approval. No joke, mon!" says Captain Dread of Dread's Charters, which has been hit hardest by this embargo. The Innkeeper of Woodtick's Swamp Rot Inn, where Largo is allegedly staying, comments, "Largo has taken my only room... and he leaves it a mess. He eats like thirty people and leaves his leftovers everywhere."

Largo is the great-grandson of the notorious Marco Largo LaGrandé, whose name still strikes fear into the hearts of Scabbites who remember his dastardly deeds. The senior LaGrandé is safely interred in the Scabb Island Cemetery, but his legacy of evil lives on in his offspring.

LucasArts on TV



February will mark the premiere of a new television special from LucasArts, *Defenders of Dynatron City*.™ *Defenders* will appear as an animated television special on the Fox Children's Network. *Defenders* will also be released as a video game for the Nintendo Entertainment System in March.

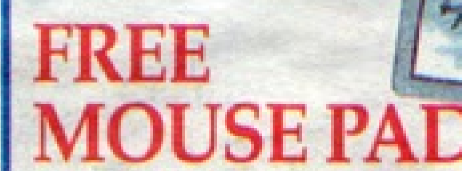
Defenders of Dynatron City features a team of six wacky super heroes doing battle against the evil Dr. Mayhem, head of atomic cola conglomerate Proto-Cola. The *Defenders* team includes Toolbox,™ Ms. Megawatt,™ Jet Headstrong,™ Buzzsaw Girl,™ Monkey Kid™ and Radium Dog.™ Each character possesses unique and unusual powers. In the upcoming television special, Whoopi Goldberg will be the voice of spunky, lightning bolt slinger Ms. Megawatt, and Christopher Walken, in his debut as an animated character, will vocally portray the sinister Dr. Mayhem. **ESC**

LUCASFILM~GAMES

COMPANY STORE

It is the greatest flight simulator you've ever seen, a stunning graphics tour-de-force that lets you answer the question, "What if Nazi Germany's secret weapons had fought against the allies?" You will fly the hot twin-jet Me-262, the rocket-powered Me-163 Komet or the eerie Ho-229 batwing. Or try the Luftwaffe's front-line fighters, the Me-109 and FW-190. The key word in *Secret Weapons of the Luftwaffe* is authenticity.

Like all Lucasfilm Games flight simulators, you can fly for either side–climb into the cockpit of the best U.S. fighter aircraft, such as the top-rated P-51 Mustang or the P-47, known by its pilots affectionately as the "Jug." Or pilot a B-17 Flying Fortress heavy bomber and even man all of the crew positions. The graphics in this simulation are unsurpassed with all new special effects. Special features also include a "mission builder" that lets you design your own scenarios. **All this for just $69.95.** With our soft, black leather Luftwaffe pilot's jacket, you'll cut a dashing figure in the squadron ready room-or anywhere, especially if you top it off with our 100% silk pilot's scarf. For those warm summer days on the flight line, proudly wear our *Secret Weapons of the Luftwaffe* T-Shirt. And of course, every hangar wall needs a full-color *Secret Weapons of the Luftwaffe* poster.



FREE MOUSE PAD

Order Secret Weapons of the Luftwaffe direct and receive FREE a full color mouse pad that'll make you fly like an ace.

SECRET WEAPONS OF THE LUFTWAFFE™



Software		**$69.95**
IBM 5 1/4"	(4100)	
IBM 3 1/2"	(4101)	
Poster	(8374)	**$4.95**
Pilot's scarf		**$35.00**
White	(9015)	
Mouse Pad		**$15.95**
	(8362)	

Luftwaffe black leather jacket.		
Men's sizes		**$225**
Small	(9005)	
Medium	(9007)	
Large	(9008)	
Extra Large	(9009)	

T-Shirt		
Men's sizes		**$14.95**
Small	(8375)	
Medium	(8376)	
Large	(8377)	
Extra Large	(8378)	



Luftwaffe Black Leather Jacket

About Our Jackets

Our leather jackets and vests are made exclusively for us from the finest materials available and then finished with superb care and workmanship. There's no better value in leather jackets and vests.



RAF Brown Leather Jacket

RAF Brown Leather Vest

THEIR FINEST HOUR: THE BATTLE OF BRITAIN™

It was 1940, England's darkest moment. A small band of brave Royal Air Force fighter pilots stood alone between the British people and the almost overwhelming force of the German Luftwaffe. And when it was over, the RAF was victorious. It had truly been "Their Finest Hour."

In this spectacular flight simulator, you can fly Spitfires and Hurricanes against Messerschmitt fighters or Stuka, Dornier and Heinkel bombers. Or sit down in the German cockpits to see what combat was like against the gallant pilots of the RAF. With smooth, accurate control response, authentic period detail, and a 200-page manual crammed with history, it's almost like stepping into a time machine. **Just $59.95**

Pilots in the Battle of Britain had a dashing look that's just as popular today as it was then. Now, with our Royal Air Force brushed lambskin vest or RAF Luftwaffe leather pilot's jackets, you'll have that same look. Our Battle of Britain T-Shirt features a full-color Spitfire on the front and the Lucasfilm Games logo on the back.

Celebrate your victories with the beautiful box-art poster for *Their Finest Hour: The Battle of Britain*, shipped rolled and ready-to-frame. And for a taste of authentic flight action, watch *The Battle of Britain*, starring Michael Caine and Laurence Olivier on VHS videocassette.

Software		**$59.95**
IBM 5 1/4"	(3576)	
IBM 3 1/2"	(3602)	
Amiga	(3578)	
Atari ST	(3580)	
RAF brown leather vest.		**$175**
Size 36	(9010)	
Size 38	(9011)	
Size 40	(9012)	
Size 42	(9013)	
Size 44	(9014)	
Poster		**$4.95**
	(8373)	

RAF brown leather jacket.		**$225**
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Size 38	(9001)	
Size 40	(9002)	
Size 42	(9003)	
Size 44	(9004)	
T-Shirt		
Men's sizes		**$14.95**
Small	(8303)	
Medium	(8304)	
Large	(8305)	
Extra Large	(8306)	
The Battle of Britain VHS videocassette		**$29.95**
	(8307)	

THEIR FINEST MISSIONS™

Conceived by some of *Their Finest Hour: The Battle of Britain*'s finest fliers, these advanced missions challenge even the most skilled computer pilots. **$19.95**

(Their Finest Hour: The Battle of Britain required)

IBM 5 1/4" (9267) 3 1/2" (9268)

Add the P-38 Lightning and the P-80 Shooting Star to the unique collection of aircraft already featured in *Secret Weapons of the Luftwaffe*. Each *Tour of Duty* expansion disk contains 16 ready-to-fly missions and two complete tours of duty. Create your own P-38 and P-80 missions with the *Secret Weapons* mission builder! (both require *Secret Weapons of the Luftwaffe* software)

TOUR OF DUTY: P-38 LIGHTNING

With its unique profile and formidable fire-power, the P-38 Lightning played a vital role as a long-range escort fighter. And with its four thousand pounds of payload, the P-38 packed a mighty punch against Germany's war industries. **$29.95**

IBM 5 1/4" 1.2MB (9281)
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America's first operational jet fighter, the P-80 missed seeing service during World War II. The Shooting Star was developed in record time to combat both the German Me 262 jet fighter and the Me 163 rocket fighter. **$29.95**

IBM 5 1/4" 1.2MB (6254)
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THE OFFICIAL LUCASFILM GAMES AIR COMBAT STRATEGY BOOK

Whether you're on your first mission or your hundredth, there's always a little higher you can fly. That's why you'll want to keep *The Official Lucasfilm Games Air Combat Strategy Book* by Rusel DeMaria and George R. Fontaine handy in your cockpit. Get all the help you need to succeed in *Battlehawks 1942*, *Their Finest Hour: The Battle of Britain*, and *Secret Weapons of the Luftwaffe*. **$18.95** (9272)

BATTLEHAWKS 1942®

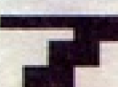
Fly authentic Japanese Zeros, Kates and Vals against American Dauntlesses, Wildcats and Avengers on a variety of fighter, bomber and torpedo missions. **Only $29.95**

Software		**$29.95**
IBM (Combo)	(3528)	
Amiga	(3531)	
Atari ST	(3534)	

T-Shirt		
Men's sizes		**$14.95**
Small	(8284)	
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Grab your whip and put on your fedora, because Indy's off on his latest race against the Nazis. You'll cross the globe, from Algiers to Iceland to the Yucatan, in a search for the fabled city of Atlantis. You'll have to be on your toes to beat the Nazis to the Lost City's secret — a force more powerful than the atomic bomb.

With three ways to play, *Indiana Jones and the Fate of Atlantis* has something for everyone. Whether you like mind-bending puzzles, two-fisted action or talking your way out of a jam, you'll experience all the excitement and adventure Indiana Jones fans have grown to love. Features stunning 256-color graphics and cinematic iMUSE soundtrack.

Software	**$59.95**		
IBM 5 1/4"	(6157)	**Clue Book**	**$12.95**
3 1/2"	(6158)		(6260)

INDIANA JONES™ AND THE LAST CRUSADE: THE GRAPHIC ADVENTURE

It's a movie! It's a game! It's an action adventure that tests whether you can be a better Indy than Indiana Jones himself! Enjoy all the suspense of the Academy Award-winning movie as Indy tackles Nazi villains and medieval traps to save his father and find the Holy Grail. Outstanding graphics, hypnotizing animation and a super sound track that will make you want to march on Berlin! Easy point-and-click interface puts the adventure back in adventure gaming.

Hot Price: $29.95

(IBM, Amiga & Atari ST only)

And for the complete Indy experience: Pull on your full-color Indiana Jones and the Last Crusade T-shirt, then slip into your top-quality, Indy-style leather jacket. Grab your brown felt Indy hat and sit down, ready for action, in front of your computer. . . Slide your mouse across the smooth, fast-surface of the Indy mouse pad. . . Don't worry – if you hit a tight spot, you can reach into your rugged black leather Indy backpack for the Clue Book you've hidden there.



Tan Leather Hip Pack



Tan Leather Duffle Bag

THE SECRET OF MONKEY ISLAND

Can you pass The Three Trials, become a famous pirate and learn *The Secret of Monkey Island*? Do you have what it takes to best the ghost pirate, LeChuck?

FREE

SPECIAL! Get the Clue Book FREE with your direct order of The Secret of Monkey Island. It's guaranteed to make you a real swashbuckler!

Duel with the Sword Master, tackle vicious Piranha Poodles and find valuable buried treasure! But once you do, the real challenge begins in this delightful point-and-click graphic adventure from Ron Gilbert. Complete with original reggae music, vivid graphics and animation and cringingly funny humor.

For all you truly dedicated buccaneers, here's your chance to hang a glorious, full-color *Secret of Monkey Island* poster on your game room wall. Or decorate your "treasure chest" with a custom long-sleeve T-Shirt, embellished with Monkey Island graphics in full color.

Software	**$39.95**	**T-shirt**	
IBM		Men's sizes	**$14.95**
5 1/4" EGA	(4098)	Small	(8354)
3 1/2" EGA	(4099)	Medium	(8355)
Software	**$59.95**	Large	(8356)
5 1/4" VGA	(4302)	Extra Large	(8357)
3 1/2" VGA	(4318)	**Clue Book**	**$12.95**
Amiga	(9050)		(8365)
Atari ST	(9051)	**Poster**	**$4.95**
Macintosh *New*	(6305)		(8380)
IBM upgrade to VGA edition			**$15.00**
(plus your original disks)		5 1/4"	(9087)
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NEW IBM CD-ROM		(6208)	**$49.95**

MONKEY ISLAND 2: LECHUCK'S REVENGE™

Return with us to a nobler time, when pirates ravaged the seas — and body odor ravaged the pirates — with *Monkey Island 2: LeChuck's Revenge*, the hilarious sequel to *The Secret of Monkey Island*.

The Ghost Pirate LeChuck is out for revenge. You killed him once, but he's too mad to stay dead. LeChuck's big, he's bad, he's back, and he's looking for you...

Sit back and enjoy the amazing *i*MUSE™ reggae soundtrack and dazzling 256 color graphics* as you search for the lost treasure of Big Whoop and battle once again with the putrefying remains of the ghost pirate with an attitude.

Software	**$59.95**	**Clue Book**	**$12.95**
IBM 5 1/4"	(6154)		(6259)
3 1/2"	(6155)		**32-color for*
Amiga	(6156)		*Amiga system*



Star Wars. The name alone evokes images of star destroyers and wookies, droids and Jedi masters. If you're a Star Wars fan, here's your chance to own some of the best Star Wars memorabilia and relive some of your favorite movie moments.

For the Imperial Storm Trooper in you, the Don Post Studios have re-created the white Storm Trooper helmet in soft-molded flexible plastic. It's perfect for a vacation on the moons of Endor. One size fits all.

Storm Trooper helmet	(9028) **79.95**

"I am your father, Luke." Darth Vader's hidden countenance and memorable voice made all of us wonder who – or what – was under that ominous helmet and mask. We have created a faithful replica of the fantastic Darth Vader mask and helmet in resilient, heavy-gauge plastic. One size fits all.

Darth Vader™ helmet	(9029) **57.95**
Star Wars Trilogy Standard VHS (NTSC format)	(9034) **$64.95**

Too late it is not, Luke. . . Not too late, that is, to get your very own genuine Yoda wristwatch. Cunningly decorated with the 3D holographic Jedi master. The force will be yours!

Yoda wristwatch	(9035) **$35.00**
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STAR

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Software	**$29.95**
IBM 5 1/4	(3540)
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Amiga	(3545)
Atari ST	(3579)
Macintosh	**$49.95** (3907)
IBM VGA 5 1/4"	**$44.95** (4258)
IBM upgrade to VGA edition (plus your original disks)	**$15.00**
IBM 5 1/4"	(9063)
IBM 3 1/2"	(9064)
NEW IBM CD-ROM	**$49.95** (6207)
Clue Book	**$12.95** (8310)
Mouse Pad	**$15.95** (8322)
Brown leather jacket A2 Bomber style.	**$225**
Men's sizes	
Size 36	(9000)
Size 38	(9001)
Size 40	(9002)
Size 42	(9003)
Size 44	(9004)

T-shirt	
Men's sizes	**$14.95**
White:	
Medium	(8299)
Large	(8300)
Indy brown fur felt hat	**$85.00**
Sizes:	
Small 6 3/4 to 6 7/8	(9017)
Medium 7 to 7 1/8	(9018)
Large 7 1/4 to 7 3/8	(9019)
Extra Large 7 1/2 to 7 5/8	(9020)
Black leather back pack	**$90.00** (9021)
Tan leather hip pack	**$25.00** (9022)
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STAR WARS®

Okay, Jedi knight. Here's your chance to rescue Princess Leia from certain death. Man the gunnery of the Millenium Falcon. And pilot your very own X-wing down the trench of the Death Star — home base to a few hundred thousand fully-armed stormtroopers, and the Lord of the Imperial Fleet himself, Darth Vader.

He's armed and ready. The question is, are you?

Nintendo cartridge	**$59.95** (9033)

MPC/Ertl is known for its high-quality polystyrene model assembly kits. Now they have reissued three of the most notable of the Star Wars spacecraft, including Han Solo's Millenium Falcon, Darth Vader's Tie Fighter and Luke Skywalker's X-Wing Fighter. Each kit includes instructions for easy assembly.

Millenium Falcon Kit	**$16.95** (9030)
TIE Fighter Kit	**$8.95** (9031)
X-Wing Fighter Kit	**$8.95** (9032)
X-Wing Snap Together	**$8.95** (9264)
TIE Intercepter Snap Together	**$5.95** (9263)

Have your treasured Star Wars T-Shirts and sweatshirts seen better days? Are you distressed at having to throw them out? Why not replace them with these new HOT designs, created exclusively for Lucasfilm Games. It's the uniform of the day on most Star destroyers - - you'll fit right in.

Death Star T-Shirt	
Men's sizes	**$14.95**
Small	(9039)
Medium	(9040)
Large	(9041)
Extra Large	(9042)
Darth Vadar Sweatshirt	
Men's sizes	**$26.95**
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Medium	(9047)
Large	(9048)
Extra Large	(9049)



WARS

About Our T-Shirts

We begin with the finest quality, Hanes 100% cotton T-Shirts, then design our unique graphics, logos and art and carefully screen them on the T-shirts in full color. You won't find better T-Shirts -- or shirts you'll treasure more -- than from Lucasfilm Games.

LOOM™

In a truly unique fantasy graphic adventure, you play the role of a young Weaver in the Age of the Great Guilds. Despite your young age, you hold the fate of the Universe in your hands. *Loom* by Brian Moriarty is a tale of magic, music, and dragons unlike any game you've ever seen. And it comes complete with a 30-minute audio cassette that sets the stage for your quest. Super graphics and sound support. Just the right challenge for the beginning adventurer.

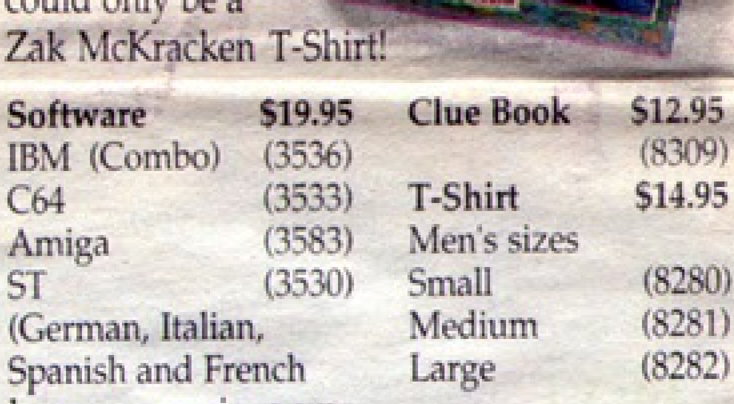
To set the *Loom* mood properly, you'll need a genuine *Loom* T-Shirt, endorsed by Bobbin himself. Then, once you're appropriately dressed, use the *Loom* Clue Book to help guide you through the mists of ancient times. And for hauntingly great sound from your PC, add the *Loom* Roland upgrade disk for use with your Roland LAPC-1 card or MT-32 Sound Module (not included).

Software	**$59.95**
IBM 5 1/4"	(3575)
IBM 3 1/2"	(3601)
Amiga	(3577)
Atari ST	(3579)
Macintosh	(4311)
Clue Book	**$12.95** (8311)
Roland PC Upgrade disk	**$15.00** (8331)
T-Shirt	**$14.95**
Men's sizes	
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Medium	(8324)
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***NEW* IBM CD-ROM "Talkie"**	**$49.95** (6209)

ZAK McKRACKEN AND THE ALIEN MINDBENDERS™

FLASH! Space Aliens have landed! This just in -- they've taken over the Phone Company and are reportedly trying to reduce everyone's IQs to single digits!

Think you might've read that report last week in the supermarket check-out line? Well, as Zak McKracken, ace reporter for the National Inquisitor, you've made up stories just like that to sell a few newspapers. But this story is true! And only you can save the world from the alien menace in this wonderfully loony graphic adventure. No typing -- just point-and-click. **Amazing price: $19.95**



Need to get to Mars in a Volkswagen van? Maybe you need a Zak McKracken Clue Book! And remember, the uniform of the day on Mars could only be a Zak McKracken T-Shirt!



Software	**$19.95**
IBM (Combo)	(3536)
C64	(3533)
Amiga	(3583)
ST	(3530)
(German, Italian, Spanish and French language versions are also available. Call or write for prices and availability.)	
Clue Book	**$12.95** (8309)
T-Shirt	**$14.95**
Men's sizes	
Small	(8280)
Medium	(8281)
Large	(8282)

MANIAC MANSION®



If you're the only one in town who hasn't played *Maniac Mansion* yet, don't be left out! It's crazy, it's funny and it's spooky–everything you want in an graphic adventure. Award-winning *Maniac Mansion* pioneered the point-and-click interface that makes typing obsolete. Find out for yourself why Dr. Fred kidnapped your favorite cheerleader. . .and just what Nurse Edna is doing with that scalpel. **Now just $19.95 on disk, $54.95 for Nintendo cartridge.**

Dr. Fred! Your weird but wonderful *Maniac Mansion* T-Shirt is available now. Or wrap yourself up in a *Maniac Mansion* poster. It's shipped neatly rolled, never folded, spindled or mutilated!

Software	**$19.95**
IBM (Combo)	(3588)
Apple II	(3532)
C64	(3535)
Amiga	(3581)
ST	(3584)
(German, Spanish and French language versions are also available. Call or write for prices and availability.)	
Nintendo cartridge	**$54.95** (9025)
Poster	**$4.95** (8279)
T-Shirt	
Men's sizes	**$14.95**
Small	(8313)
Medium	(8314)
Large	(8315)
Extra Large	(8316)
Clue Book	**$12.95** (8308)

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ACTION ARCADE



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It's the chance of a lifetime: you just got a job at Industrial Might & Logic, producing fabulous Lucasfilm toys like baby Darth Vaders™, Indiana Jones™ and Zak McKrackens™. All you've got to do is keep the creaky machine running, vacuum up those furry pests that follow you around and dodge the nasty lawyers! Great graphics, splendid sound and challenging game play.

Only $39.95 SPECIAL! Order *Night Shift* now and receive a free Industrial Might & Logic T-Shirt! (Don't forget to specify size.)

Software	**$39.95**	**T-shirt**	
IBM 5 1/4"	(4253)	Men's sizes	**$14.95**
IBM 3 1/2"	(4254)	Small	(8367)
Amiga	(4255)	Medium	(8368)
Atari ST	(4257)	Large	(8369)
C64	(4256)	Extra Large	(8370)





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INDIANA JONES™ AND THE LAST CRUSADE: THE ACTION GAME

You'll need to be quick on the joystick in this arcade challenge from the Academy Award-winning movie. Take on murderous grave robbers, angry rhinos, and falling rocks as you relive Indy's struggle to keep the Holy Grail out of Nazi hands. **Hot price: $29.95**



Software	**$29.95**	**T-shirt**	
IBM (Combo)	(3585)	Men's sizes	**$14.95**
Amiga	(3543)	White:	
Atari ST	(3541)	Medium	(8299)
Special price		Large	(8300)
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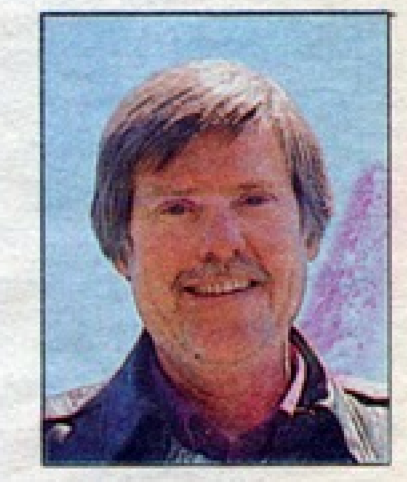
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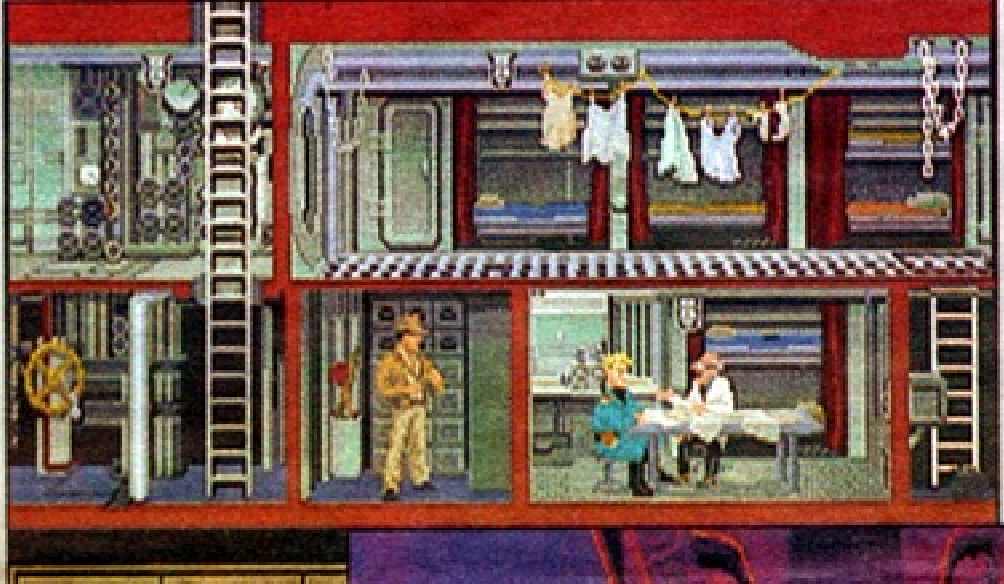
How will games become more like movies?



Hal Barwood

An Interview with Hal Barwood

Hal brings 20 years of experience in the film industry to Lucasfilm Games. His feature film credits include The Sugarland Express, The Bingo Long Travelling All-Stars & Motor Kings *and* MacArthur, *all of which he co-wrote;* Corvette Summer *and* Dragonslayer, *which he co-wrote and produced; and* Warning Sign, *which he co-wrote and directed.* Indiana Jones and the Fate of Atlantis *is Hal's first LucasArts computer game.*



Why did you make the switch from the movie business to the computer games business?

I've been designing and playing games since I was a kid. But it's only recently that the evolution of games — from paper to computers and from text to graphics — has made them exciting enough for me to consider professionally. It helps that LucasArts has the very best storytelling software available anywhere.

What are some of the similarities between making movies and making games?

Both of them involve story, both involve visual design, sound and music. You're confronted with a lot of the same problems when you're trying to put something together. In the beginning of this century, moviemakers were busy with their cameras, in the streets, figuring out a new language of visual expression. It's served them well for 75 years or so, and we're starting to adopt it and incorporate it into the stuff we do as well.

What are some of the differences?

There's one principal difference. In a movie, you sit back and watch passively. In a computer game, you actively participate. The player uses his own personal volition to drive the story forward.

How will games become more like movies?

Movies underwent a revolution in the late 1920's, when sound replaced silent films. I think that we're about to undergo the same revolution with sound. A lot of people who make computer games focus on their cinematic qualities, and they've developed unique visual styles. We're about to start making games where the human voice becomes an intimate part of what we do. Talkies will emerge in the computer game business, and that's what we have to look forward to.

How will talkies affect the nature and the production of computer games?

It means that we'll have to put up with actors and their skills, and the things they can bring to a game which add emotion. In order to support this, we'll need more intense stories — and more intense visuals to go with the stories — because use of the human voice will add a dimension of reality and liveliness that we haven't seen yet in the games we do.

Movies are usually considered mass market entertainment. Are computer games headed that way?

I think the little silver platter is the key. Here you have a medium which can store massive amounts of data and it can be played in your home entertainment system, more or less the way you now experience CDs for audio purposes, but instead it will be interactive computer games that run on them. I think that the machinery which used to drive high-end computer games will now be available in very inexpensive packages that take advantage of the new CD technology.

How has your experience in the motion picture industry helped you in the game industry?

I think of myself primarily as a writer, and it helps to know how to construct a story, to know how to tackle a big project and see it through to completion, to know how to manage and motivate creative people. In the stories that we do, drama takes the form of puzzles, and it helps to be able to look at puzzles from a dramatic action point of view.

***Will you talk a little bit about the decision to make* Indiana Jones and the Fate of Atlantis?**

When Steve and George were starting to film *Indiana Jones™ and the Last Crusade*, they knew it was the last movie adventure for this intrepid hero they'd created. But a lot of fans wanted to see Jones continue in his career, and so did the members of the Lucasfilm Games group. Lucky me, I got invited to come in and take over a project that needed a project leader.

How did the* Fate of Atlantis *concept emerge?

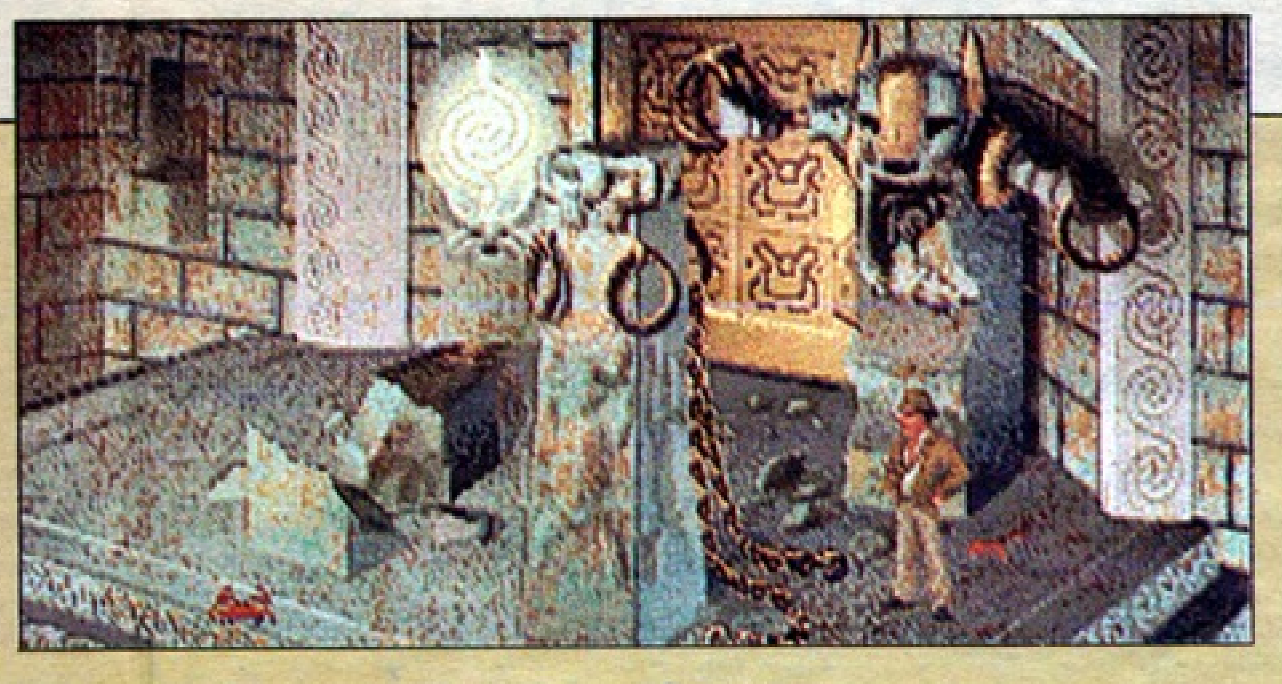
When we were considering doing another adventure, we realized that Indy had already discovered the Ark of the Covenant and the Holy Grail, and we decided that whatever he tackled next had to have the same stature. Our eyes fell upon Atlantis because not only is it an ancient myth known by almost everyone all over the world, but it also has wonderful credentials, in that it was first mentioned by Plato a couple thousand years ago. In addition to that, in the early part of this century, the idea was taken over by spiritualists and mystics, who attributed to the Atlanteans this fantastic technology with airships flying 100 miles per hour, powered by vrill and firestone. When we found this out, we thought to ourselves, "Does this sound as interesting as the Holy Grail? Yes it does." And so we did it.

What was the involvement of George Lucas and Steven Spielberg in your project?

George has established a criterion for Indiana Jones adventures, and it's basically that he should only find things that actually existed—or at least could have existed. We kept that in mind when we picked Atlantis, because Atlantis does in fact have this wonderful history, going back to Plato and the Egyptians. Even though it's a myth, the myth is grounded in a wonderful collection of lore.

What do you think is the most unique feature of the game?

We tell our stories through puzzles, but there are different kinds of puzzles we can use. The game is designed to be player sensitive, tailoring the game experience to each player's puzzle-solving style. Based on choices players make early in the game, they're led down one of three distinct pathways. The pathways emphasize either dramatic social interaction, classical puzzle solving or action-oriented melodrama. This means that players can complete the game several times, each time enjoying a new experience. It's really three games in one. **ESC**



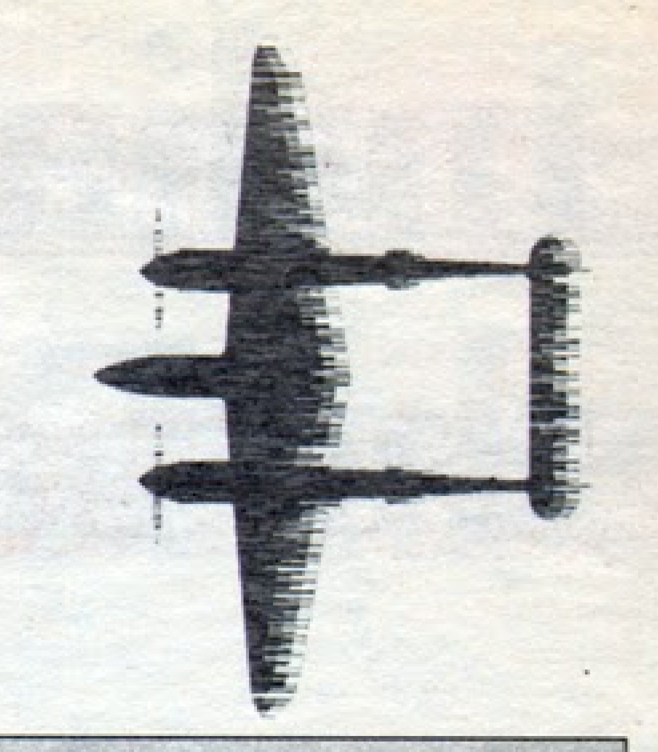
The Adventure Continues

Indiana Jones is back, but you won't find his latest adventure in any movie theater. For the first time ever, Indy embarks on a completely original computer adventure. Starring Dr. Henry (Indiana) Jones Jr. and introducing Madame Sophia Hapgood in her "screen" debut, *Indiana Jones and the Fate of Atlantis* is an exciting worldwide race to find and unlock the potent magic of Atlantis — before the Third Reich unleashes the Lost City's power for evil.

"As far as handling, the P-38 was firm but very good, it was a real smooth airplane. You could fly it hands-off very nicely. And for an airplane of that weight and that power, it was extremely maneuverable."

U.S. Air Force Lieutenant Colonel Burton Van

Add a New Dimension to Secret Weapons of the Luftwaffe™



Now you can add an entirely new aircraft to your *Secret Weapons of the Luftwaffe* experience. With the *Tour of Duty: P-38 Lightning* expansion disk, you can fly the Allies' famed P-38 "Lightning" fighter-bomber. Or you can try to shoot it out of the sky.

The *P-38 Lightning* disk automatically provides new menu choices for your original *Secret Weapons of the Luftwaffe* program, allowing you to fly the P-38H and J and involve them in missions with any other aircraft in the game. Pit two of the war's largest and most revolutionary fighters against each other by sending P-38s against the Gotha Go 229 "Flying Wing." Counter the Nazis' jet-and rocket-powered superfighters with aerial armadas of B-17s protected by three different types of U. S. escorts.

Built from a chopped-off fuselage and two long booms mounted on a single wing, the twin-engine P-38 was the Allies' largest fighter and one of the most radical aeronautical designs of the war. Despite its weight, the Lockheed P-38 could outpace and outclimb Germany's Bf 109 and FW 190 fighters. And the Lightning packed a potent punch — four .50-caliber machine guns and a 20-millimeter cannon all in the nose gave pilots a dense, accurate cone of fire. In *Secret Weapons of the Luftwaffe*, the P-38 may be flown either as a pure fighter or as a devastatingly effective fighter-bomber.

But be forewarned: the P-38H and J, just like their real-life counterparts, require top-notch piloting and combat skills. Although an inexperienced pilot could handle the P-38 in the Pacific theater of World War II, flying the classic fighter in Europe's colder climate required finesse. In the extreme cold of higher altitudes, the P-38 could be outperformed by even the Luftwaffe's prop-driven fighters. To succeed in their missions, American P-38 pilots in Europe had to develop new combat strategies. Naturally, the *Tour of Duty: P-38 Lightning* expansion disk faithfully recreates these challenges for you.



The *P-38 Lightning* disk contains 16 ready-to-fly missions: three training missions, eight historical missions and five custom missions. The custom missions, crafted by Lucasfilm Games' top designers, let you fly the P-38 against each of the five Luftwaffe fighters featured in *Secret Weapons of the Luftwaffe*. But the action doesn't end there — the *P-38 Lightning* disk features a complete tour of duty. And using *Secret Weapons of the Luftwaffe*'s mission builder, you can design your own missions.

You'll also get a manual containing installation instructions, historical background on the P-38, performance specifications, a cockpit guide and advice on tactics.

The *Tour of Duty: P-38 Lightning* expansion disk is the first of a series of special *Tour of Duty* disks planned for *Secret Weapons of the Luftwaffe*. Order direct by calling 1-800-STARWARS (in Canada, 1-800-828-7927) and take personal computing's most advanced WW II air combat simulator to new heights. **ESC**

Charles Lindbergh, the first man to fly solo across the Atlantic, later served as a civilian technical representative for United Airlines. In this capacity he trained P-38 pilots on how to gain extended range. He also managed to fly at least one mission in a P-38, scoring a confirmed aerial victory.

Lightnings in The Sky

Oh, Hedy Lamarr is a beautiful gal,
And Madeleine Carroll is too.
But you'll find, if you query,
a different theory
amongst any bomber crew.
For the loveliest thing
of which one could sing
this side of the Heavenly Gates,
is no blonde or brunette
of the Hollywood set,
but an escort of P-38s.
Sure, we're braver than hell,
on the ground all is swell,
in the air it's a different story.
We sweat out our track
through the fighters and flak,
we're willing to split up the glory.
Well they wouldn't reject us,
so Heaven protect us,
and until all this shooting abates,
give us courage to fight 'em,
and one other small item,
An Escort of P-38s!

Author Unknown

L I F E S T Y L E

Mardi Gras at Marley's

BOOTY ISLAND - On the social scene, Governor Marley is at it again, this time celebrating Mardi Gras. Invitations are nearly as scarce as costumes for the event, as citizens of the tri-island area come out to party. This reporter was able to talk with Governor Marley as she prepared for the big night. "Everyone will be here, it's the event of the week here on Booty, where partying is a way of life," says Gov. Marley, resting easy in a stunning maroon and black ensemble by the hot new designer, Georges T. "We're opening the whole lower floor and the grounds of the mansion to accommodate the huge number of guests we're expecting."

Marley is pulling out all the stops to make this a night to remember. Highlights of the evening will include a spectacular fish fry prepared by chef Pierre LePoisson and a performance by the hot new band "Purple's Pirates."

An invitation guarantees the holder a costume from the Booty Island Costume Shop. Says the shopkeeper, "All our costumes were put on reserve weeks ago for this event. We're the only costume shop in a five island radius, and everybody who's anybody is going [to the party]." On Phatt Island, invitations were so scarce that a black market has sprung up almost overnight. One casino was selling chances to win the few invitations they have left by spinning the wheel of fortune. Says casino manager Guy Friday, "We're just giving the common people a chance to attend an exclusive event that they normally wouldn't be able to, due to the snobbishness of the ruling class in this area."

It appears that Governor Marley's Mardi Gras party will be a complete hit with rich and poor alike.

The Year of the CD

Continued from page 4

determines what publishers will be able to include on the disk. And although the CD offers mass storage at roughly 5% of the cost of equivalent media, there are still significant technical hurdles to be overcome.

The most pressing issue is access rate. Currently, most CDs transfer data from the disc to the computer at rates slower than today's hard drives.

The two most common approaches to the access problem involve data compression and DMA (direct memory access). Adding DMA to the computer allows the CD to send data continuously into a reserved space in the computer's memory. The data sits in RAM (random-access memory), where it can be accessed almost instantaneously. If the data is compressed, even more code can be stored on the CD. Compression is useful, since although the CD can store large images, animations, and sounds, the data files are too large to be quickly processed by the computer.

Lucasfilm Games has been supporting CD-ROM efforts for several years. Three of our graphic adventures (*Indiana Jones and The Last Crusade*, *Loom*, and *Zak McKracken and the Alien Mindbenders*) have been released in Japan for the Fujitsu FM-Towns CD-ROM PC. *Loom* is under development for NEC's PC Engine CD-ROM (the Japanese version of the Turbo-Grafx). We are currently readying *Indiana Jones and The Last Crusade*, *The Secret of Monkey Island*, and *Loom* for Commodore's CDTV. In addition, many of our titles will be available for DOS-based CD-ROM units in early 1992. Each CD we develop has furthered our understanding of what can realistically be accomplished with this new medium. We're upgrading graphics, incorporating additional animations, adding new soundtracks and, in the case of *Loom*, retrofitting the original game to support a full voice soundtrack.

We are confident that CD-ROM, for all its current limitations, is the best available medium for quality entertainment software. CD promises to remove the stumbling blocks of high cost of goods and inadequate storage capacity, two significant barriers to building a mass consumer market for high quality, high-tech games. But CD-ROM is only one piece of the technology necessary to bring about a true mass market. Eliminating storage restraints places increased pressure on every other aspect of the computer or video game console. In the next few years, we fully expect to see a dazzling array of hardware designed from the ground up to take advantage of the Compact Disc's mass storage. **ESC**

*i*MUSE™ Brings Interactive Sound to Games

***i*MUSE is so subtle and responsive that players are unlikely to notice the amazing technological feats going on behind the scenes.**

Lucasfilm Games revolutionized computer gaming with the introduction of SCUMM (Script Creation Utility for Maniac Mansion), a specialized language for programming adventure games. We're launching a second revolution, and this time we're taking on the world of sound.

Sound Designer/Programmer Michael Land and Music and Sound Consultant Peter McConnell have developed a new sound system called iMUSE (Interactive Music and Sound Effects) to be used with our games. "iMUSE responds to what's going on in the game in a graceful way," says Michael. "We can create rich soundtracks that make playing a game more fun."

Our composers are involved with the development of the whole game instead of writing individual pieces for specific scenes. As a result, music plays during 100% of game play with iMUSE. According to Michael, "we look at sound as an integral part of the game — something that can create different moods and draw you further into the story, just as the soundtrack of a film does."

As the name implies, iMUSE is interactive. Says Michael, "An adventure game is all about making choices. With iMUSE, you make choices and the music goes with you. It's very subtle. Players are unlikely to notice the subtle shifts in mood and texture. The music just feels right."

Along with composer Clint Bajakian, Michael and Peter have woven iMUSE's magic into *Monkey Island 2: LeChuck's Revenge*™ and *Indiana Jones*™ *and the Fate of Atlantis*, creating soundtracks uniquely suited to each game. Like its predecessor, *The Secret of Monkey Island*,™ *Monkey Island 2* draws primarily on reggae themes. But Michael, Peter and Clint have incorporated additional musical styles into the story. "For the beginning of the game," says Michael, "I wanted the music to sound like what you'd hear coming out of a radio if you were walking down a street on a Caribbean Island. Scabb Island has a light, happy theme, but as the game progresses — and LeChuck becomes more prominent — the musical themes turn darker, more sinister. Then there are other areas where the music sounds really wacky, more like a 1950s cartoon."

Fate of Atlantis sets a very different musical mood. Watch for more information about *Fate of Atlantis*' great iMUSE sound in the next issue of *The Adventurer*.

iMUSE supports AdLib, Roland, SoundBlaster, SoundMaster II and PC internal sound systems. Additionally, iMUSE will take advantage of new sound technologies and cards as they are developed.

Listen for the distinctive features of iMUSE in *Monkey Island 2: LeChuck's Revenge* and *Indiana Jones and the Fate of Atlantis*, the first games to feature iMUSE soundtracks. **ESC**

New Library Books

PHATT ISLAND - New titles have just arrived in the Pirates Library, including such bestsellers as "Great Shipwrecks of our Century", the last in the Lime Life Disaster Series, "Read this Book, Everybody Else Has," an in-depth study of peer pressure in pirates, and "Subtraction: Addition's Tricky Partner," the newest in the push for better education among pirates. The library is located on the Phatt Island Wharf.



Warlords™

REVIEWED BY JOE PINNEY

Don't tell anyone we admitted this, but — some great entertainment software actually comes from The Competition. And we'd like you to know about it. So in each issue of *The Adventurer*, one of our game designers will recommend a new game from another publisher that's been a favorite with us after hours.

Some ten years ago my best friend bought a computer version of *Squad Leader*,™ Avalon Hill's strategy board game, for his Apple II. We gathered our chips and sodas around the computer, fully prepared to stay up all night battling a devious, inhuman enemy. After several tries the Apple booted up, and we got started. Soon we were bored. The inhuman enemy took about ten minutes for each move, and its strategies were basic. We were ready to surrender to the computer just to finish the game. Fortunately, the Apple II decided to terminate our game by itself, by going into a special video mode which displayed only tire tread patterns.

SSG's *Warlords* shows just how far computer strategy games, like computers, have advanced. *Warlords* features truly challenging computer opponents — seven of them, unless you have more than one human at the keyboard. These guys make the game fun. They're smart and they're quick. These guys are keeping me up nights.

Warlords takes place in the magical world of Illuria, where giants and dragons battle instead of tanks and bombers. If you're used to tanks and bombers, don't worry. The fantasy and strategy mix works well, enhancing the atmosphere without bogging down the game. Each player, whether human or computer, controls one of eight empires, with names like the Storm Giants, the Orcs of Kor (my favorite), and Lord Bane. Each empire fights for control of Illuria's eighty cities. Cities produce combat units, ranging from simple infantry to flying pegasi, and income, necessary to maintain your forces. Controlling the most cities means producing the most armies means wiping out the enemy.

Enemies can be assigned one of four levels of cunning — Knight, Baron, Lord or Warlord — and the Warlords are tough to beat. They don't get special privileges like higher production levels or tougher armies, as computer players do in some games; they're just good strategists. Everyone starts on the same ground. This makes all the difference between feeling challenged by a worthy opponent, and feeling frustrated by a computer enemy's ability to "cheat."

It's easy to dive in and play *Warlords*. The interface is slick and straightforward, and the less intelligent computer opponents give you enough slack that you don't need to fuss over details. The tougher opponents, however, will have you poring over the documentation, trying to figure out if your army of griffins and wolves gets a bonus against that castle in the hills of Lauredor. You can stay up all night being a strategic genius or you can kill a few orcs after work.

A split-screen provides both strategic perspective and tactical detail. Dragging the cursor across the overhead map on the right gives you a scrolling close-up of the land on the left. Clicking on a terrain feature or an army brings up information at the bottom of the screen.

Though the terrain of Illuria never changes, the strategic possibilities are endless. Each empire begins with its own geographical advantages and disadvantages. Navies can be built to carry stacks of armies along rivers, for use as mobile strike forces. The ability of flying units (griffins, pegasi, and dragons) to ignore terrain makes them ideal for strikes on distant cities. At the beginning of the game, however, light infantry units are best. Quick and cheap to produce, light infantry can rapidly spread out to build your empire.

Don't be overeager, though. Striking out in all directions will earn you the hatred of surrounding empires, and they'll concentrate on destroying you instead of each other. A "Hatreds" report shows you how each opponent feels about you, using an attitude scale ranging from apathy to loathing. One effective strategy, if you can pull it off, is to wipe out a neighbor quickly but leave everyone else alone. With luck, your enemies will declare war on each other while you quietly absorb your defunct neighbor's holdings.

The most valuable unit, if used correctly, is the hero. Besides being effective leaders in combat, heroes have the special ability to search the ruins and temples of Illuria, where they may find powerful artifacts or advice. This feature helps bring the fantasy alive while enhancing the strategic possibilities. When your stack of wolf-riders is led by Sir Edwin, holder of the Staff of Might, not many cities will stand before your siege.

Two constructive criticisms. First: features like the heroes and the Hatreds report give this game a lot of atmosphere, but I'd like to see even more. Sound-card support, cinematic animations, and a touch more character would put Warlords a step beyond, the way *Wing Commander*'s beautiful graphics and dramatic music make it more than a flight-sim.

Second: the war for Illuria is long and grueling, and managing all your units can get tedious. While you can order an army to "sleep" until attacked, you can't give it a long-range destination; if you want it to move, you must move it each turn. You can, however, order the units produced by up to four cities to appear at any other cities, which lets you concentrate production at your front lines.

If you do enough damage to your opponents, they will eventually approach you with an offer of surrender. You may refuse, in which case they will combine forces for a final fight, or you may accept their offer of "all their lands if you will but spare their insignificant, wretched lives!" I admit it, I love that stuff. When your opponents are ruthless Warlords, victory means something. It means you get to catch some sleep before the next game... **ESC**

I have recently purchased a copy of your game *Secret Weapons of the Luftwaffe.* I have not been able to stop playing since I got it.

Letters

Dear Citizens of Lucasfilm,™

I am not a child! I am a responsible adult.

I usually use my computer to manage my finances, to do record-keeping, and to write important business-related documents.

Of course, that doesn't mean I'm boring. All work and no play makes Carolyn a dweeb. So I have, in the past, indulged in a computer game or two. But forty or fifty dollars for a few days of blasting aliens or exploring tedious, crudely-drawn dungeons has never seemed like a worthwhile investment to me.

Why, that's a whole month of cable or four minutes on my favorite party-line!

I can't pass up a bargain, though. So, when I saw *Maniac Mansion*® at my local discount software store for under twenty bucks I had to have it. I played it. And it impressed me enough to buy *Zak McKracken*® at an equally obscene price.

Now I was hooked. As soon as I returned from Mars, I ran out and bought *The Secret of Monkey Island*.™

It was only as my computer started to flash the message, "Turn off your computer and go to sleep," that I realized what had occurred. Mechanically, I turned off my computer and went to sleep.

It was two in the afternoon. On a Saturday.

Don't you see? You've taken control of my mind. Even as I write this letter, I keep thinking, "I must get back to Mêlée Island,™" and, "How appropriate. You fight like a cow!" I've read the **Game Design Philosophy** over many times, looking for symbolic bits of wisdom to help me to better focus my life. And I have consulted my attorney about the various trademarks I would like registered in my name.

I want you to know how much you have changed my life. I hope that, even before you received this stirring testament of faith, you began work on a new game, with VGA graphics as stunning, music as sublime, and a plot as gripping as those found on *The Secret of Monkey Island*.™

Thank you, and may the force be with you.

Carolyn P. Glass
Brooklyn, NY

Thanks, Carolyn™! Now that we have control of your mind, how about going out and buying copies of Monkey Island 2: LeChuck's Revenge *and* Indiana Jones and the Fate of Atlantis *for all your friends and relatives? — Ed.*

I commend your game *Monkey Island*. It not only has excellent graphics, but also has the best music that I have ever heard on a computer speaker. I play it every day, and because of that I have solved most of the problems and am now in, dare I say it, hell. In hell, there's that word again, I am having problems on the pirate ship. I just can't seem to get past that ghost rat on the bottom deck so I can get the cooking grease. If you can, please tell me how to overcome this delay.

I don't want to sound too greedy, but could you also please send me autographed pictures of the president of Lucasfilm, the designer of *Monkey Island*, the composer for the musical score of *Monkey Island*, and the programmer of *Monkey Island?*

Nicholas Fitzkee, age 12
York, Pennsylvania

A little grog will get those rats out of the way, Nicholas. Can you think of a way to tease the jug away from the sleeping pirate? Oh, and by the way — that is too greedy. — Ed.

My grandchild ate my disk to tune my radio in "Their Finest Hour." He didn't eat all of it, but I should have made him! Please send another. I promise not to let the #! near it.

Bob Gaudreau
Glendale, AZ

Okay, Bob — but could you send your grandchild in as proof of purchase? — Ed.

First of all, before anyone gets the wrong idea about the purpose of this letter, my hat is off to all concerned in the design and execution of this marvelous game (*Their Finest Hour: The Battle of Britain*). The amount of research and time spent programming simply boggles the mind. But, clearly the effort was well worth it. This game is the best in its class, bar none. Period. I've been playing on a regular basis for about ten months now and have not come close to exhausting the possibilities of missions. On top of that, I just plain never tire of it. The options that you good people have built into this masterpiece guarantees me a nearly infinite variety for my game playing pleasure. The pre-fab missions for all the different plane types certainly give a full dose of fun, but on top of that the "mission builder" extends the possibilities from here to forever. Nice job! It is features like that and also the history that was included in the printed material that underscore the willingness on the part of your crew to go the extra mile for excellence. Well, you made it, and I (and I'm sure many others) want to thank you all.

Having said all that, my suggestion is this. PLEASE GIVE US MORE!!!! Hey, what can I say, when I was a kid we didn't have toys like this. So I'm catching up a little. OK?

Tom Folkes
San Diego, CA

Make room in your toybox, Tom! You wanted more — who were we to refuse? Larry Holland has created another flight simulator, Secret Weapons of the Luftwaffe, *and he's still working to churn out additional* Tour of Duty *aircraft expansion disks to keep you busy for months to come. —Ed.*

I am the proud owner of *Pipe Dream* and enjoy it immensely. It has terrific graphics and rates as quite an addictive pastime. However, I am also the proud owner of a Macintosh computer. As far as I'm aware *Pipe Dream* is the only Lucasfilm Game currently available for the ever growing and deprived group of Macintosh owners.

After receiving the latest copy of *The Adventurer* I have become aware of the other exciting games put out by Lucasfilm. After reading the glowing reviews from your other users I wonder why Macintosh users are left in the dark. Do PC users rate higher than Mac users? If not, then please start releasing some of your wonderful games for Macintosh users. I promise, I'll be the first in line!!

Scott Freedman
Latham, NY

Good news, Scott! Indiana Jones and the Last Crusade: The Graphic Adventure *and* Loom *are now available for the Macintosh.*

Recently we purchased the IBM version of Indiana Jones and the Last Crusade. After playing the game for some time, we decided to purchase the hint book mentioned in the instruction booklet. However, after a long-distance call to the number given, we were informed by an answering machine that the number had been changed to a 75¢ per minute 900 number. We have no interest in incurring an unknown additional charge besides what we expected to pay for the book. It is unfortunate that a company the size of Lucasfilm provides only a 900 number to its customers for any information.

Lori DiBella &
Patrick Wallach
Franklin Square, NY

We think that would be unfortunate, too. That's why we have an 800 number for ordering our products. The 900 number is for hints only. Here's a list of all the ways you can reach us: For order information, call 1-800-STARWARS (1-800-828-7927 in Canada); for hints, call 1-900-740-JEDI; for technical support, call (415) 721-3333. —Ed.

I think, if you don't make any other adventure games you will be lose a big lots of fans...you are ever the king of adventure...please stay the king of adventure.

Jean-Francois Potvin
Quebec, Canada

Uh, shouldn't that read "EMPEROR of adventure"? — Ed.

I bought your game "The Secret of Monkey Island." I'm very pleased, but very disappointed at the same time. The graphics are terrific, the plot is great, but, and here is my disappointment, I passed the three trials, and I have to confess that I haven't been able to get a job to get a note of credit to buy the ship (at least, that's the only thing that goes in my mind by now) and when I was checking out at the Fork, to be more specifically checking the stump, I was asked: First to insert Disk 22, then Disk 36 and then Disk 114 and because the program was not able to find what needed, access to the catacombs was denied. I played the game using the disks, (that way everything I did need ed to have a disk in the drive) and when I got to the same point: The same instructions. Am I missing something?

Luis Ernesto Rosales
Miami Springs, FL 33166

WHAT?!? You mean these disks weren't included in your box? Please send us a check for $3,000,000 immediately, and we'll send you the 114-disk catacombs expansion disk from our new offices in Rio. Actually, Luis, you're not missing anything but an appreciation for our programmers' sick and twisted humor. — Ed.

I have recently purchased a copy of your game *Secret Weapons of the Luftwaffe*. I have not been able to stop playing since I got it. The German jets handle like a dream and flying a P-51 on the computer makes you long for the sky.

I must admit to owning other flight simulator type games, including *F-19 Stealth Fighter*, *F-15 Strike Eagle*, and *Knights of the Sky*. However your game fills a void in the market with pure quality! (Not to overlook *hours* of enjoyment!)

Scott Steinmetz
Seattle, WA

I just wanted to tell you how much I enjoyed playing "The Secret of Monkey Island." This game is fun and funny in many ways. Monkey Island is fun because you can battle ghost pirates and captain LeChuck. You can travel to Monkey Island and climb into a hideous looking monkey head. This game is so great because you can also take a dead head that was once on a body of a human (YUCK!) and you can take it with you in your adventure in the monkey head.

The game is funny because in the game when I use root beer to defeat LeChuck, his body blew up in the sky and his bones fell to the ground. Then all of a sudden, a sign came up and said INSTANT REPLAY. Now that's funny! Then as his body flew in the sky higher, a sign said BLIMP-CAM and showed LeChuck's face close-up. That's even more funnier.

The music and sound effects sounds terrific on the SoundBlaster music card. I just love the music. The graphics are excellent. I would rate this game as an A++. This is the best Lucasfilm adventure game you ever made.

I would like to thank Ron Gilbert for making this game. I would like to thank all the other people for being involved in helping to create "The Secret of Monkey Island."

Christopher Jong
Daly City, CA

Thanks, Christopher! If you like gross, we think you'll like Monkey Island 2 *even better — LeChuck has been decomposing ever since the end of* Monkey Island, *and he's really disgusting now. — Ed.*

The Adventurer

Number 3 — Fall 1991

Publisher Doug Glen
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Producer Robin Parker
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Special thanks to George Lucas

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Results of the Adventurer Puzzle #2

Night Shaft

SOLUTION For each chart, each of the nine boxes contained a different number from 1 to 9 (clue 1). Each worker, therefore, made a total of 45 dolls. The total of the three boxes in any row or column of a chart can range from 6 (1-2-3) to 24 (7-8-9).

Fiona made three times as many Diaper Droids as Fred did (clue 4), so their respective totals must be either 18 and 6, 21 and 7, or 24 and 8. Fred made three times as many turquoise dolls as Fiona did (clue 5), so their respective totals again must be either 18 and 6, 21 and 7, or 24 and 8.

If Fiona had made 24 Diaper Droids in all, the number of *turquoise* Diaper Droids she had made would have to be 7, 8, or 9, which would make it impossible for her to have made 6, 7, or 8 turquoise dolls in all. So she and Fred made either 21 and 7 Diaper Droids, or else 18 and 6, respectively. Similarly, if Fred had made 24 turquoise dolls in all, the number of turquoise *Diaper Droids* he had made would have to be 7, 8, or 9, which would make it impossible for him to have made 6, 7, or 8 Diaper Droids in all. So he and Fiona made either 21 and 7 turquoise dolls, or else 18 and 6, respectively.

If Fiona had made 21 Diaper Droids, she would have to have made at least 4 *turquoise* Diaper Droids, and therefore 7 turquoise dolls in all; Fred would then have to have made 21 turquoise dolls and 7 Diaper Droids (clues 4 and 5); and the number of turquoise Diaper Droids he had made would also have to be 4, which is impossible (clue 2). So Fiona didn't make 21 Diaper Droids; she must have made 18, and Fred made 6 (clue 4). Since Fred then made only 1, 2, or 3 turquoise Diaper Droids, he couldn't have made 21 turquoise dolls in all, so he made 18, and Fiona made 6 (clue 5).

The numbers 1, 2, and 3 went in some order into the boxes in Fred's Diaper Droid row, so the fewest number of olive green dolls he could have made is 10 (1-4-5). Since he made 18 turquoise dolls and 45 dolls in all, he made at most 17 burgundy dolls. Similarly, the fewest number of Junior Zeke McFreaken dolls that Fiona could have made is 10 (1-4-5). She made an even number of them (clue 6); if she had made as many as 12 Junior Zekes, Fred would have to have made at least 18 burgundy dolls, which we know is impossible. So Fiona made exactly 10 Junior Zeke McFreaken dolls, and by subtraction 17 Indyettes as well. Fred made 15 burgundy dolls (clue 6) and therefore 12 olive green dolls.

Fiona must have made exactly 1 turquoise Junior Zeke; the numbers 2 and 3 went in some order into her turquoise column, and 4 and 5 went in some order into her Junior Zeke row. Therefore she made at least 6 olive green Indyettes. Fred made at least 1 olive green Diaper Droid and 4 olive green Junior Zekes, so he made at most 7 olive green Indyettes. Therefore Fred and Fiona must have made exactly 7 and 6 olive green Indyettes respectively (clue 3); and Fred made 1 olive green Diaper Droid and 4 olive green Junior Zekes. Fiona didn't make 4 olive green Junior Zekes (clue 2), so she made 5, and 4 burgundy Junior Zekes as well.

The only combination of three numbers that can add up to Fred's 18 turquoise dolls is 3-6-9, so Fred made 3 turquoise Diaper Droids and 2 burgundy ones. Fiona, then, made 2 turquoise Diaper Droids (clue 2), 3 turquoise Indyettes, and (since she made 17 Indyettes in all) 8 burgundy Indyettes. By elimination, the numbers 5 and 8 went in some order into Fred's burgundy column; he didn't make 8 burgundy Indyettes (clue 2), so he made 5, and 8 burgundy Junior Zekes.

Fiona made either 7 or 9 burgundy Diaper Droids, so she made either 19 or 21 burgundy dolls in all. Fred made either 6 or 9 turquoise Junior Zekes, so he made either 18 or 21 Junior Zekes in all. Therefore, Fiona made 7 burgundy Diaper Droids and 19 burgundy dolls in all, and Fred made 6 turquoise Junior Zekes and 18 Junior Zekes in all (clue 7). So the charts should look like the ones below.

Since Fred won in five out of the nine categories, he won the competition. Unfortunately, the pair failed to make their quota of six turquoise Diaper Droids, and so they were both fired. **ESC**

FIONA

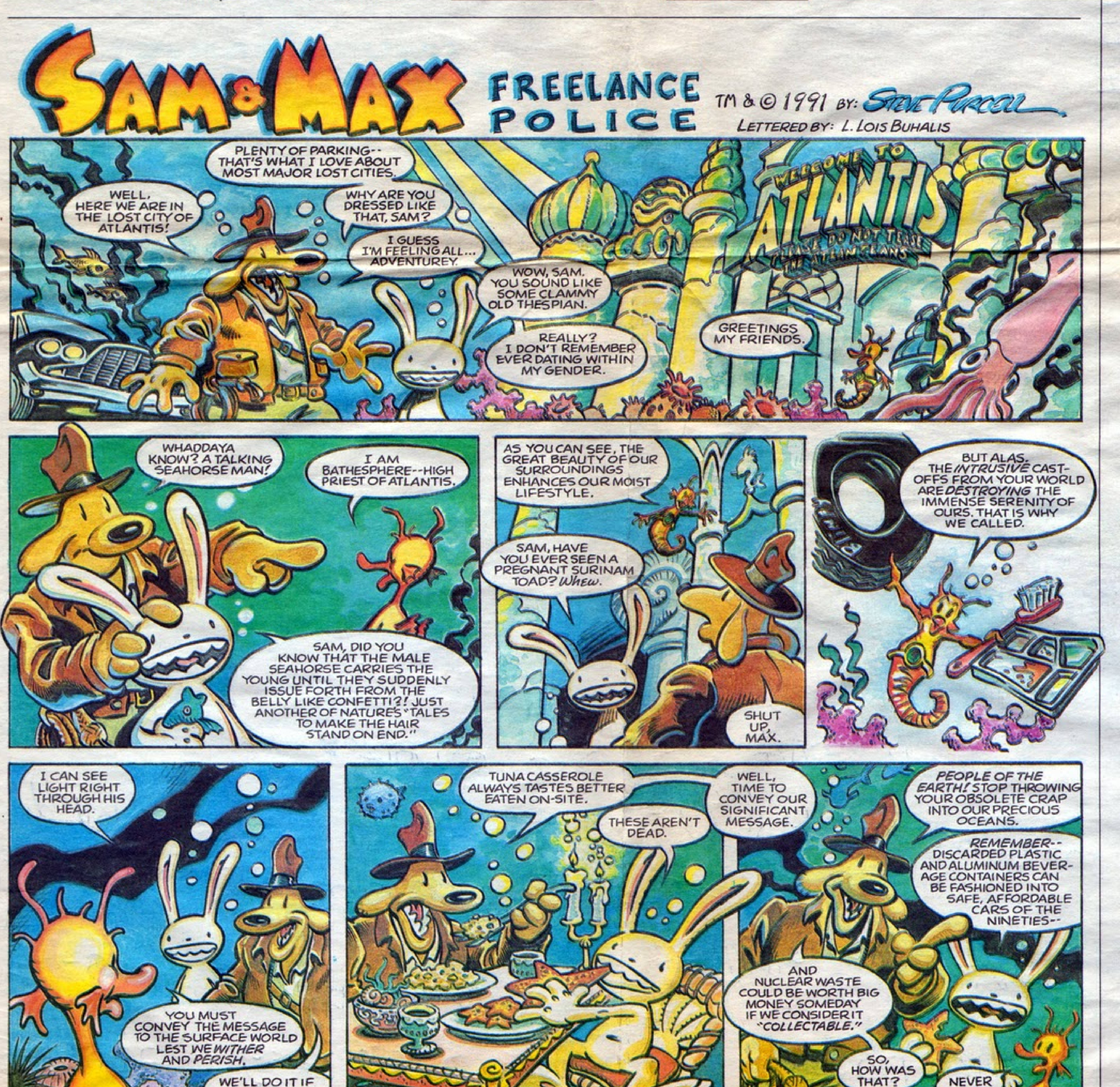
	Burgundy	Olive Green	Turquoise
Diaper Droids	7	9	2
Indyettes	8	6	3
Junior Zeke McFreakens	4	5	1

FRED

	Burgundy	Olive Green	Turquoise
Diaper Droids	2	1	3
Indyettes	5	7	9
Junior Zeke McFreakens	8	4	6

Fred and Fiona failed to make their quota and so they were both fired.

WINNERS 25 postcards bearing the correct answers were randomly drawn by our lovely and talented marketing receptionist, Annemarie Barrett, and WonderIntern Morgan Slain. The following readers will receive the Lucasfilm game of their choice: Aaron Stewart, Aurora, CO; Chris Davis, University Park, PA; Larry Taylor, Great Falls, MT; Thomas Zoth, Deer Park, TX; Marc B. Manza, Lindenhurst, NY; John Eras, Palo Alto, CA; Wess Rhodes, North Point, AL; Stanley Quick, Falls Church, VA; Harry D. Seamans, McGehee, AR; Cathy Artigues, Coronado, CA; Louise Moon, Tullahoma, TN; Robert Retter, San Diego, CA; Kevin Breaux, Hatboro, PA; Dan Allsup, Newport, MI; Kurt Galbbreath, Pecatonica, IL; John E. Bash, Perrysville, OH; Ben Howel, Corpus Christi, TX; Chris Muir, Hervey Lane, CA; Miles Lota, Rochester, NY; Eric Mohler, Fairlawn, OH; Nancy Proehl, Chillicothe, OH; Nathan Brown, Pulaski, VA; Cindy Gollenbusch, Yuba City, CA; JoAnn Stauch, Colorado Springs, CO.



Watch the skies for the P-80 Shooting Star, landing soon at Lucasfilm Games.

M - WINK
ACTIVATE (F)

Contents

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San Rafael CA 94912



TAKE ANVIL
(W) HALO ON FOCUS
HANG (F) ON LANCE
STOOL (W) ON ...

USE MELODY BOTTOM (E) DOOR
PLAY - FINGUS CATCH
W - MISO HEADLIGHT DRUMMER
F - SAX W CATCH NOTE
CAPTURE G. NOTE